International and Cultural Diversity (ICD)
Texas A&M University
International and Cultural Diversity Cover Sheet
Request for a course to be included in the University Graduation Requirement for International and Cultural Diversity

1. This request is submitted by (department name): INTS

2. Course prefix and number: ARAB 475

3. Texas Common Course Number: Click here to enter text.

4. Complete course title: MEDIA AND THE MIDDLE EAST

5. Semester credit hours: 3

6. Frequency the class will be offered: 1/year

7. Number of sections per semester: 1

8. Number of students per semester: 50

9. Historic annual enrollment for the last three years:
   2012-2013: new course
   2011-2012: # Students enrolled
   2010-2011: # Students enrolled

10. Statement on how this course meets the criteria for International and Cultural Diversity:
    In this course, students examine how media (e.g., literature, news, film, television) contribute to our understanding of historical events in the Middle East. Students analyze the cultural, social, political and historical circumstances of media representation of events, and explore the various media genres's techniques and narrative structure. Materials in the course are drawn from the Middle East and North Africa, as well as Europe and North America. The preponderance of materials in the course are drawn from cultural productions of the last five decades.

11. Course Instructor

12. Department Head

13. College Dean/Designee

Date 9/17/2014

Date 9/22/2014

Date 10/30/2014

Submit this form and current course syllabus to fso-ccc@tamu.edu or Kristin Harper, TAMU 1125.

See form instructions for submission/approval process.
ARAB 475 Media and the Middle East

Spring 2016  TR 3:55-5:10  LAAH 264

Instructor information
Prof. Natalie Khazaal, ACAD 330B, nataliekhazaal@tamu.edu; Office hours: TR 1:00-2:00
Tel: 845-2124 (INTS main office)

Course description
Examination of how media (e.g., literature, news, film, television) contribute to our understanding of historical events in the Middle East; analysis of cultural, social, political and historical circumstances of media representation of events; exploration of various media genres' techniques and narrative structure. May be repeated once for credit with focus on different medium.

The version of this course offered in the current semester focuses on the medium FILM, and examines historical films from around the world. It explores how film contributes to our understanding of history and delineates the cultural, social, political, and historical, circumstances under which the movies were made. In our analyses we will build on debates about the meaning of history, the role of films and the importance of collective memory. We will compare the genres' techniques and narrative structure of movies that relate the same historical event but were made in different countries.

Assigned films will be viewed outside of class; class time will be devoted to lecture and discussion.

Prerequisites: junior or senior classification, or approval of instructor

Learning outcomes
Upon completion of this course, students will be able to:
— describe current events in the Middle East and how they are portrayed through social media
— differentiate the various intellectual and personal trends in countries in the Middle East
— evaluate the role of forms of social media in the development of Middle Eastern culture, politics, and society

Course materials
Articles provided on eCampus: eCampus.tamu.edu
Movies streamed through mediamatrix: mediamatrix.tamu.edu

Optional course materials
Corrigan, Timothy. A Short Guide to Writing About Film. Pearson 2007

Grading policies
10%  Class Participation and attendance
30%  Homework (eCampus forum posts, details below)
30%  Midterm paper
30%  Final project (choice of individual OR group project)

Grading Scale:  A = 100-90  B = 89-80  C = 79-70  D = 69-60  F = below 60

Class Participation (discussion groups)
Class participation is the most important part of this course. You are required to participate actively and vocally in all regular class discussions. Many of our discussions will be conducted in small discussion groups of 3-4 students who will explore a set of questions related to the readings and movies.

Work with eCampus
Regular work on eCampus is required in this class.

a) We will discuss the required movies and major readings on the eCampus forum page. For an A on homework, you will post at least 7 personal views and 7 responses to a classmate's post with which you agree or disagree. For a B, post 5 and 5; C—3 and 3; D—2 and 2. Minimum word count is 150 words for a view and 75 words for a response.

b) Your midterm paper will compare two movies on Middle Eastern history that treat the same historical period/event/personality. Ideally one should be a Hollywood (or other non-Middle Eastern) movie, while the other should be made in the Middle East. The length of the paper is between 3 and 5 pages (double space, 12.0 Times New Roman, or between 1000 and 1600 words). Post the first draft on eCampus to get one or two classmates' feedback.
Then revise it and post the final draft. In the beginning of the second draft, write a brief paragraph explaining how you revised it and why.

c) Your final project has three parts. The first part is writing a script (one or two scenes) for a movie on Middle Eastern history (a period, event, historical personality) of your choice. You can choose to do it individually or with a partner. Your final script will have two drafts. You will present your first draft in class and afterwards you should incorporate those class comments you deem valuable. Post the final script draft on eCampus if you have had the chance to revise it. In the beginning of the final script draft, write a brief paragraph explaining how you revised it and why. The second part of the project consists of writing a review for the movie of a classmate (based on the scene they wrote). The third is interviewing a different classmate about their movie (again, based on the scenes they wrote).

Attendance:
The University views class attendance as the responsibility of an individual student. Attendance is essential to complete the course successfully. University Rules related to excused and unexcused absences are located on-line at http://student.rules.tamu.edu/rule07. For illness- or injury-related absences of fewer than three days, an Explanatory Statement of Absence (available at http://attendance.tamu.edu) or a note from a health care professional confirming date and time of visit will be required in order to count the absence as University-excused; for absences of three days or more, a note containing a medical professional’s confirmation that absence from class was necessary will be required (see Rule 7.1.6.1 and 7.1.6.2). If you miss more than two classes with no legitimate reason (see University policy above on excused absences), your grade will be lowered by 2% for each class you miss after the second unexcused absence. Make-up exams and assignments will be arranged in accordance with University Policy (see Student Rules 7.3).

Academic Integrity
"An Aggie does not lie, cheat, or steal, or tolerate those who do." You are expected to be aware of the Aggie Honor Code and the Honor Council Rules and Procedures, which are stated at http://aggiehonor.tamu.edu.

Disabilities
The Americans with Disabilities Act (ADA) is a federal antidiscrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services, in Cain Hall, Room B118, or call 845-1637. For additional information, visit http://disability.tamu.edu.

Course topics and calendar of activities

I. Theory and practice

Week 1
Perspectives and the cinema. Multiculturalism.


History and the medium of film.

The Thief, 1921 (US, with Rudolph Valentino, excerpts)

HW: Shohat, Ella and Robert Stam. "Unthinking Eurocentrism: Multiculturalism and the Media." Routledge 1994; Ch. 3

"Imperial Imaginary"

Davis, Natalie Zemon. "Slaves on Screen: Film and Historical Vision." Harvard 2000; Ch. 1 “Film as Historical Narrative”

II. Ancient history—relics and meanings

Week 2
The birth of archeology.

The Mummy, 1999 (US, with Brendan Fraser)

AtMumiya, 1969 (Egypt, excerpts)

HW: The Mummy


III. Medieval history—religion and science
Week 3
Islam and Muhammad
The Message, 1977 (Arabic co-production, dir. Moustapha Akkad, Arabic version; English version with Anthony Quinn)
Muhammad, the Last Prophet, 2004 (US, animation, excerpts)
HW: The Message

Week 4
Science, books and religious intolerance
Destiny, 1997 (Egypt, dir. Youssef Chahine)
Out of Cordoba: Averroes and Maimonides in Their Time and Ours, 2009 (US documentary, excerpts)
HW: Destiny
Najar, Fawzi. “Ibn Rushd (Averroes) and the Egyptian Enlightenment Movement.” British Journal of Middle Eastern Studies. 31 (2) 2004

Week 5 and 6
The Crusades
The Crusades, 1935 (US, dir. Cecil B. DeMille, excerpts)
Saladin, the Victorious, 1963 (Egypt, dir. Youssef Chahine, excerpts)
Kingdom of Heaven, 2005 (US, with Orlando Bloom)
Oh, Islam, 1962 (Egypt/Italy)
Arm—The Knight Templar, 2007 (Sweden, excerpts)
Valhalla Rising, 2009 (Denmark, with Mads Mikkelsen, excerpts)
HW: Kingdom of Heaven
Riley-Smith, Jonathan. The Crusades, Christianity, and Islam. Columbia 2011; Ch. 2 “Crusades as Christian Penitential Wars”

Oh, Islam
Maulouf, Amin. The Crusades through Arab Eyes. Saqi 1989; Ch. 13 “The Mongol Scourge.”

IV. Modern history—wars, spies and “great” men

Week 7
The Arab revolt (1916-18)
Lawrence of Arabia, 1962 (UK, with Peter O'Toole and Anthony Quinn, 35 Academy awards, “widely considered one of the greatest and most influential films in the history of cinema”)
HW: Lawrence of Arabia

Midterm paper due: Draft One—Tuesday Week 7; Classmate's comments—Thursday Week 7; Draft Two—Sunday Week 7

Week 8 and 9
Algerian war (1954-62)
The Battle of Algiers, 1966 (Italy, Algeria, 3 Academy awards)
Chronicle of the Smoldering Years, 1975 (Algeria, Cannes’ Palme d’Or prize, excerpts)
Outside the Law, 2010 (France majority production, Academy award nominee)
The Little Soldier, 1960 (France, dir. Jean-Luc Godard, excerpts)
Jamila Boubard, 1958 (Egypt, dir. Youssef Chaline, excerpts)
HW: The Battle of Algiers
Polk, William. Violent Politics: A History of Insurgency, Terrorism and Guerrilla War, from the American Revolution to Iraq, Harper-Collins 2008; Ch. 8 “The Algerian War in National Independence” Outside the Law
Week 10 and 11
Iraq war (2003-14)

*Three Kings*, 1999 (US, with George Clooney)

*Control Room*, 2004 (US, dir. Jehane Noujaim)

*Battle of Haditha*, 2007 (UK, dir. Nick Bloomfield, excerpts)

*Delta Force*, 2007 (US comedy, voted worst movie on the Iraq War, excerpts)

*Life is Beautiful*, 1997 (Italy, with Roberto Benigni, excerpts)

HW: *Three Kings*


*Control Room*

Week 12 and 13

Spies and counter espionage

*Munich*, 2005 (US, dir. Steven Spielberg, with Eric Bana)

*Body of Lies*, 2008 (US, dir. Ridley Scott, with Leonardo DiCaprio and Russell Crowe, excerpts)

*The Conspir*, 2009 (Egypt, excerpts)

HW: *Munich*

Final project Part One: Script—present in class Week 12; revised version Week 13

Week 14

The “great” individual—biographies and pseudo-biographies

*Nasser 56*, 1996 (Egypt)

*Days of Sador*, 2001 (Egypt, with Ahmad Zaki, excerpts)

*Sadar*, 1983 (US, with Louis Gossett, Jr., excerpts)

*Karma*, 1975 (Egypt, Naguib Mahfouz, excerpts)

*Halim*, 2006 (Egypt)

HW: *Nasser 56*

Gordon, Joel. “Nasser 56 / Egypt 96: Reimaging Egypt’s Last Community” at http://content.cdl.org/view?docId=ff8s4008ts&chunk.id=ch7

*Halim*

Final project Part Two—Week 14: All parts One, Two and Three—at exam date
Texas A&M University

International and Cultural Diversity Cover Sheet

Request for a course to be included in the University Graduation Requirement for International and Cultural Diversity

1. This request is submitted by (department name): COMM

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3. Texas Common Course Number: Click here to enter text.

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11. Course Instructor
    Signature: [Signature]
    Date: 9/17/14

12. Department Head
    Signature: [Signature]
    Date: 9/23/14

13. College Dean/Designee
    Signature: [Signature]
    Date: 10/30/14

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COMM 475  Media and the Middle East

Spring 2016

Instructor information
Prof. Natalie Khazaal, ACAD 330B, nataliekhazaal@tamu.edu; Office hours: TR 1:00-2:00
Tel: 845-2124 (JNTS main office)

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Optional course materials
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Course topics and calendar of activities

I. Theory and practice

Week 1
Perspectives and the cinema. Multiculturalism.
Red Bad Arab: How Hollywood Vilifies a People, 2006 (US, Media Education Foundation)

History and the medium of film.
The Sheikh, 1921 (US, with Rudolph Valentino, excerpts)
HW: Shohat, Ella and Robert Stam. "Unthinking Eurocentrism: Multiculturalism and the Media." Routledge 1994; Ch. 3
"Imperial Imaginary"
Davis, Natalie Zemon. "Slaves on Screen: Film and Historical Vision." Harvard 2000; Ch. 1 "Film as Historical Narrative"

II. Ancient history—relics and meanings

Week 2
The birth of archeology.
The Mummy, 1999 (US, with Brendan Fraser)
Al Mummy, 1969 (Egypt, excerpts)

HW: The Mummy

III. Medieval history—religion and science
Week 3
Islam and Muhammad
*The Message*, 1977 (Arabic co-production, dir. Moustapha Akkad, Arabic version; English version with Anthony Quinn)
*Muhammad, the Last Prophet*, 2004 (US, animation, excerpts)
HW: *The Message*

Week 4
Science, books and religious intolerance
*Destiny*, 1997 (Egypt, dir. Youssef Chahine)
*Out of Carthage: Averroes and Maimonides in Their Time and Ours*, 2009 (US documentary, excerpts)
HW: *Destiny*
   Najjar, Fawzi. “Ibn Rushd (Averroes) and the Egyptian Enlightenment Movement.” *British Journal of Middle Eastern Studies* 31 (2) 2004

Week 5 and 6
The Crusades
*The Crusades*, 1935 (US, dir. Cecil B. DeMille, excerpts)
*Saladin, the Victorious*, 1963 (Egypt, dir. Youssef Chahine, excerpts)
*Kingdom of Heaven*, 2005 (US, with Orlando Bloom)
*Oh, Islam*, 1962 (Egypt/Italy)
*Arm—The Knight Templar*, 2007 (Sweden, excerpts)
*Vestal Rising*, 2009 (Denmark, with Mads Mikkelsen, excerpts)
HW: *Kingdom of Heaven*
   Riley-Smith, Jonathan. *The Crusades, Christianity, and Islam*. Columbia 2011; Ch. 2 “Crusades as Christian Penitential Wars”

Week 7
The Arab revolt (1916-18)
*Lawrence of Arabia*, 1962 (UK, with Peter O'Toole and Anthony Quinn, 35 Academy awards, “widely considered one of the greatest and most influential films in the history of cinema”)
HW: *Lawrence of Arabia*

Midterm paper due: Draft One—Tuesday Week 7; Classmate’s comments—Thursday Week 7; Draft Two—Sunday Week 7

Week 8 and 9
Algerian war (1954-62)
*The Battle of Algiers*, 1966 (Italy, Algeria, 3 Academy awards)
*Chronicle of the Smoldering Years*, 1975 (Algeria, Cannes’ Palme d’Or prize, excerpts)
*Outside the Law*, 2010 (France majority production, Academy award nominee)
*The Little Soldier*, 1960 (France, dir. Jean-Luc Godard, excerpts)
*Jamila Bouhired*, 1958 (Egypt, dir. Youssef Chahine, excerpts).
HW: *The Battle of Algiers*

IV. Modern history—wars, spices and “great” men

Week 10 and 11
Iraq war (2003-14)

Three Kings, 1999 (US, with George Clooney)
Control Room, 2004 (US, dir. Jehane Noujaim)
Battle of Haditha, 2007 (UK, dir. Nick Bloomfield, excerpts)
Delta Force, 2007 (US comedy, voted worst movie on the Iraq War, excerpts)
Life is Beautiful, 1997 (Italy, with Roberto Benigni, excerpts)

HW: Three Kings
Gelvin, James. The Modern Middle East. 3rd ed. Oxford 2011; Ch. 16 “Oil” and Ch. 17 “The U.S. and the Middle East”
Control Room

Week 12 and 13
Spies and counter espionage

Munich, 2005 (US, dir. Steven Spielberg, with Eric Bana)
Body of Lies, 2008 (US, dir. Ridley Scott, with Leonardo DiCaprio and Russell Crowe, excerpts)
The Cousins, 2009 (Egypt, excerpts)

HW: Munich

Final project Part One: Script—present in class Week 12; revised version Week 13

Week 14
The “great” individual—biographies and pseudo-biographies

Nasser 56, 1996 (Egypt)
Days of Sadat, 2001 (Egypt, with Ahmad Zaki, excerpts)
Sadat, 1983 (US, with Louis Gossett Jr., excerpts)
Karnak, 1975 (Egypt, Naguib Mahfouz, excerpts)
Halim, 2006 (Egypt)

HW: Nasser 56
Gordon, Joel. “Nasser 56/ Egypt 96: Reimagining Egypt’s Last Community” at http://content.edlib.org/view?docId=fit%4c008k&chunkId=ch7

Halim

Final project Part Two—Week 14; All parts One, Two and Three—at exam date
Texas A&M University

International and Cultural Diversity Cover Sheet

Request for a course to be included in the University Graduation Requirement for International and Cultural Diversity

1. This request is submitted by (department name): INTS

2. Course prefix and number: INTS 211

3. Texas Common Course Number: 

4. Complete course title: FOUNDATIONS IN CULTURAL STUDIES

5. Semester credit hours: 3

6. Frequency the class will be offered: 1-2 times per year

7. Number of sections per semester: 1

8. Number of students per semester: 50

9. Historic annual enrollment for the last three years:
   - 2012-2013: new course
   - 2011-2012: # Students enrolled
   - 2010-2011: # Students enrolled

10. Statement on how this course meets the criteria for International and Cultural Diversity:

    Since the 1960s, cultural studies has identified popular or mass culture as a transformative site, and has studied cultural products across the globe as a means to critique social problems, understand social forces, and challenge the implicit and explicit modes of economic power. Today—in Latin America; across Europe; the United States, Australia and China—cultural studies signifies a space for scholarly dialogues that draw on theory and methods from several disciplines (especially anthropology, history, literary studies, philosophy, political economy, and sociology) to analyze culture in relationship to power or to better understand how and why culture is constrained and contested, and how it may operate as a site of conflict and change. In this course, students will be introduced to the new and influential field of cultural studies as a global topic. They will be introduced to its history, influences, major ideas, regional and (inter)national variations, major studies, and cultural studies’ focus on youth subcultures.

11. Course Instructor

12. Department Head

13. College Dean/Designee

Submit this form and current course syllabus to fso-ccc@tamu.edu or Kristin Harper, TAMU 1125.

See form instructions for submission/approval process.
Foundations in Cultural Studies
INTS/ENGL 211
Fall 2015

Dr. Robert Carley
carley@tamu.edu
Office Hours: Thursday, 10am-11:30 or by appointment ONLY

ACAD 226
MWF 10:20-11:10
Office: Academic 105a

Description
Cultural Studies began in Britain, in the 1960s, as a project where literary scholars and
sociologists could study popular culture in collaboration. It grew, rapidly, into attempt to
understand class in Britain through its "expressive" or cultural forms. Across the course of its
life, cultural studies' attention to class extended to race and gender and by the late 80s, to
sexuality. Popular or mass culture ("low" culture) was quickly identified as a transformative site,
a space and place where ordinary people could "produce" their own culture and, in some cases,
use it as a means to critique social problems, understand social forces, and challenge the implicit
and explicit morays economic power or class society. In specific, cultural studies focused on
youth cultures, subcultures, and how the relationship between new media forms and daily life
intervened in and transformed how people practiced culture or, in short, how they lived.

This model: collaborative or interdisciplinary projects studying of cultural products, cultural
meanings, and the agents of these products and meanings, underwent many regional and
national variations but spread rapidly across the globe. Today—in Latin America; across
Europe; the United States, Australia and China—cultural studies signifies a space for scholarly
dialogues that draw on theory and methods from several disciplines (especially anthropology,
history, literary studies, philosophy, political economy, and sociology) to analyze culture in
relationship to power or to better understand how and why culture is constrained and
contested, and how it may operate as a site of conflict and change.

In this course students will be introduced to the new and influential field of cultural studies.
They will be introduced to its history, influences, major ideas, major studies, cultural studies' 
focus on youth subcultures, and, lastly, they will participate on a project investigating 
contemporary US youth subcultures.

Prerequisite: None

Learning Outcomes:
Upon successful completion of the course, students will be able to:
• name and describe key aspects of course subject matter and content as well as appraise
these ideas from their own perspectives;
• describe critical thinking in the field of Cultural Studies in the U.S. and Europe across the
last several decades (with prior historical referents);
• evaluate and analyze material culture;
• construct coherent analytical written arguments;
• formulate creative and critical projects they can explore beyond this course.

Required Course Materials
1. MSC BOOKSTORE:
   * The Theory Toolbox Critical Concepts for the Humanities, Arts, & Social Sciences.
   By Jeffrey Nealon and Susan Searls Giroux, Rowman and Littlefield 2003.
2. HANDOUTS IN CLASS
- John Clarke, Stuart Hall, Tony Jefferson, Brian Roberts "Subcultures, Cultures, and Class" in Resistance through Ritual: Youth Subcultures in Postwar Britain.

3. NOTES 'N' QUOTES
INTS/ENGL 211: FOUNDATIONS IN CULTURAL STUDIES Course Reader

Assignments and Grading:
4 Reading Quizzes/Assignments: 12 points each: 48 Points
Reading Quizzes are designed to test your basic comprehension of a text or a theme (across a series of texts) in the class. Reading quizzes will always consist of 10 questions in some combination of true/false and multiple choice. These quizzes will always occur on a Friday (see syllabus calendar for specific details). I will specify in class what text the quiz will focus on and, also, what general things you should know pertaining to the text in question.

Final Collaborative Writing Project: 52 Points
A. The final collaborative writing project will entail you, in collaborative conversation with your fellow students, determining a final writing project of your own. A "cultural study." Here's how the project works:
1. Object, Practice, Event, etc.
   - On week twelve of this semester, November 17th, you will begin to determine what aspect of culture you want to study. It can be an object, a group, a practice—more likely than not, it will be some combination of these.
   - The paper will be based on the October 10th assignment: What significance do these objects have in this subculture? How does the subculture identify itself?
   - IN THE DISCUSSION GROUPS: Students will discuss the following in relation to their object: Who has culture? Use texts in the class to model an examination of a subculture (in relation to the object) with which you are familiar; this subculture might be regional, ethnic or racial, gendered, stylistic—whatever you prefer. Being as specific as possible and using examples, answer most of the following questions as they relate to the object you selected:
     - Who participates in this subculture?
     - How does the subculture help its participants define themselves?
     - How does the subculture define non-participants?
     - How do non-participants in this subculture define participants?
2. Theory
   - Using a text in class answer the following for yourself:
     - What is the theoretical basis for your approach to the study? How do you explain or describe the phenomenon, event, or object under study? Your theory—your belief about what is important, meaningful, etc. about the study must be supported by your argument and your approach.

B. After discussing the object, theory, and method in groups, you will begin to compose a final paper collaboratively in critique and conversation with your fellow students. This occurs in week 14, you will be outlining and writing intensively across that week. The idea is to approach the writing and argumentation, collaboratively, and to have your
group—who has been aware of your project for two weeks—help you better refine your argument.

The paper will be only three pages long, double-spaced and in a 12 point font. I want you to carefully craft the paper whereby:

- **Paragraph 1:** introduces the object, the subculture, why you selected and what point you intend to make about it.
- **Paragraph 2:** Explain what theoretical perspective you are grounding your object in and why.
- **Paragraph 3:** Explain how this perspective connects to the meaning of the object.
- **Paragraph 4:** Explain how the meaning of the object connects to the practices, uses, or specific interpretation of the object that the subculture has.
- **Paragraph 5:** Conclusion, summary of argument and brief discussion of how you demonstrated your main point.

**Grading Scale**

- 90-100 A
- 80-89 B
- 70-79 C
- 60-69 D
- 59 and Below F

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September 1
Introductions, Discussion of the Syllabus

September 3

September 5
Discussion Day

II. Histories of Cultural Studies: Influences, Ideas, Key Concepts

September 8

September 10

September 12
Discussion Day

III. FRANKFURT SCHOOL 1
Histories of Cultural Studies: Frankfurt School, Raymond Williams, and the Concepts “Ideology” and “Social Formation”

September 15

September 17

September 19
Discussion Day

IV. FRANKFURT SCHOOL 2
Visual Methods/Culture and Representation: What We See When We Look at the World through a Cultural Studies Lens

September 22

September 24

September 26
QUIZ 1
V. The Stuart Hall Project
September 29
Film: The Stuart Hall Project
October 1
Film: The Stuart Hall Project
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Discussion Day

VI. Teen Aged Riot in a Public Station: Precarious Youth and Social Panic
October 6
  • The Accidental Youth Club: Skateboarding in Newcastle-Gateshead READER
October 8
  • ‘Bovver’ Books of the 1970s: Subcultures, Crisis and ‘Youth-Sploitation’ Novels READER
October 10
  • Bring to class two examples of cultural objects associated with a particular subculture. What significance do these objects have in this subculture? How does the subculture identify itself? (10 points, IN PLACE OF QUIZ 2)

VII. Cultural Studies In Theory
October 13
  • “Authority” Chapter 2, The Theory Toolbox
October 15
  • “Reading” Chapter 3 The Theory Toolbox
October 17
Discussion Day

VIII.
October 20
  • “Subjectivity” Chapter 4, The Theory Toolbox
October 22
  • “Culture” Chapter 5, The Theory Toolbox
October 24
Discussion Day

IX.
October 27
  • “Culture” Chapter 6, The Theory Toolbox
October 29
  • “Ideology” Chapter 7, The Theory Toolbox
October 31
QUIZ 3

X.
November 3
  • “Ideology” and “History” Chapter 7 & 8, The Theory Toolbox
November 5
  • “History and “Space/Time” Chapter 8 & 9, The Theory Toolbox
November 7
Discussion Day
XI. Cultural Studies In Practice (or Method)

November 10
- John Clarke, Stuart Hall, Tony Jefferson, Brian Roberts "Subcultures, Cultures, and Class" in Resistance through Ritual: Youth Subcultures in Postwar Britain. Sections. A., C., and D. HANDOUT

November 12
- John Clarke "The Skinheads and the Magical Recovery of Community" in Resistance through Ritual: Youth Subcultures in Postwar Britain READER

November 14
QUIZ 4

XII. Cultural Studies of Race

November 17

November 19

November 21
Discussion Day

XIII. Cultural Studies Collaborations: Writing and Collaborative Exercises

November 24
In-Class Collaborative Exercise 1 (with students and me)

November 26
In-Class Collaborative Exercise 2 (with me/entire class)

November 28
THANKSGIVING HOLIDAY, NO CLASS

XIV.
December 1
WRITING CONFERENCE GROUP 1 (Outline and main point)

December 3
WRITING CONFERENCE GROUP 2 (Outline and main point, refined and developed)

December 5
WRITING CONFERENCE GROUP 3 (Introduction, outline, and main point further refined)

December 8
LAST CLASS, LAST WRITING GROUP (Comprehensive, paragraph form, Introduction, outline, and main point OR First Draft)

FINAL PAPERS DUE MONDAY DECEMBER 15 BY 4pm.
Texas A&M University

International and Cultural Diversity Cover Sheet

Request for a course to be included in the University Graduation Requirement for International and Cultural Diversity

1. This request is submitted by (department name): ENGL

2. Course prefix and number: ENGL 211

3. Texas Common Course Number: Click here to enter text.

4. Complete course title: FOUNDATIONS IN CULTURAL STUDIES

5. Semester credit hours: 3

6. Frequency the class will be offered: 1-2 times per year

7. Number of sections per semester: 1

8. Number of students per semester: 50

9. Historic annual enrollment for the last three years:
   - 2012-2013: new course
   - 2011-2012: # Students enrolled
   - 2010-2011: # Students enrolled

10. Statement on how this course meets the criteria for International and Cultural Diversity:
    Since the 1960s, cultural studies has identified popular or mass culture as a transformative site, and has studied cultural products across the globe as a means to critique social problems, understand social forces, and challenge the implicit and explicit modes of economic power. Today – in Latin America; across Europe; the United States, Australia and China – cultural studies signifies a space for scholarly dialogues that draw on theory and methods from several disciplines (especially anthropology, history, literary studies, philosophy, political economy, and sociology) to analyze culture in relationship to power or to better understand how and why culture is constrained and contested, and how it may operate as a site of conflict and change. In this course, students will be introduced to the new and influential field of cultural studies as a global topic. They will be introduced to its history, influences, major ideas, regional and (inter)national variations, major studies, and cultural studies’ focus on youth subcultures.

11. Course Instructor

12. Department Head

13. College Dean/Designee

Date: 9/23/2014

Date: 9/23/14

Date: 10/30/2014

Submit this form and current course syllabus to fso ccc@tamu.edu or Kristin Harper, TAMU 1125.

See form instructions for submission/approval process.
Foundations in Cultural Studies
INTS/ENGL 211
Fall 2015

Dr. Robert Carley
carley@tamu.edu
Office Hours: Thursday, 10am-11:30 or by appointment ONLY

ACAD 226
MWF 10:20-11:10
Office: Academic 105a

Description
Cultural Studies began in Britain, in the 1960s, as a project where literary scholars and sociologists could study popular culture in collaboration. It grew, rapidly, into attempt to understand class in Britain through its "expressive" or cultural forms. Across the course of its life, cultural studies' attention to class extended to race and gender and by the late 80s, to sexuality. Popular or mass culture ("low" culture) was quickly identified as a transformative site, a space and place where ordinary people could "produce" their own culture and, in some cases, use it as a means to critique social problems, understand social forces, and challenge the implicit and explicit moral's economic power or class society. In specific, cultural studies focused on youth cultures, subcultures, and how the relationship between new media forms and daily life intervened in and transformed how people practiced culture or, in short, how they lived.

This model: collaborative or interdisciplinary projects studying of cultural products, cultural meanings, and the agents of these products and meanings, underwent many regional and national variations but spread rapidly across the globe. Today—in Latin America; across Europe; the United States, Australia and China—cultural studies signifies a space for scholarly dialogues that draw on theory and methods from several disciplines (especially anthropology, history, literary studies, philosophy, political economy, and sociology) to analyze culture in relationship to power or to better understand how and why culture is constrained and contested, and how it may operate as a site of conflict and change.

In this course students will be introduced to the new and influential field of cultural studies. They will be introduced to its history, influences, major ideas, major studies, cultural studies' focus on youth subcultures, and, lastly, they will participate on a project investigating contemporary US youth subcultures.

Prerequisite: None

Learning Outcomes:
Upon successful completion of the course, students will be able to:

- name and describe key aspects of course subject matter and content as well as appraise these ideas from their own perspectives;
- describe critical thinking in the field of Cultural Studies in the U.S. and Europe across the last several decades (with prior historical referents);
- evaluate and analyze material culture;
- construct coherent analytical written arguments;
- formulate creative and critical projects they can explore beyond this course.

Required Course Materials
1. MSC BOOKSTORE:
   The Theory Toolbox Critical Concepts for the Humanities, Arts, & Social Sciences.
   By Jeffrey Nealon and Susan Searls Giroux, Rowman and Littlefield 2003.
2. HANDOUTS IN CLASS
• John Clarke, Stuart Hall, Tony Jefferson, Brian Roberts “Subcultures, Cultures, and Class” in Resistance through Ritual: Youth Subcultures in Postwar Britain.

3. NOTES ‘N’ QUOTES
INTS/ENGL 211: FOUNDATIONS IN CULTURAL STUDIES Course Reader

Assignments and Grading:
4 Reading Quizzes/Assignments: 12 points each: 48 Points
Reading Quizzes are designed to test your basic comprehension of a text or a theme (across a series of texts) in the class. Reading quizzes will always consist of 10 questions in some combination of true/false and multiple choice. These quizzes will always occur on a Friday (see syllabus calendar for specific details). I will specify in class what text the quiz will focus on and, also, what general things you should know pertaining to the text in question.

Final Collaborative Writing Project: 52 Points
A. The final collaborative writing project will entail you, in collaborative conversation with your fellow students, determining a final writing project of your own. A “cultural study.” Here’s how the project works:
1. Object, Practice, Event, etc.
   • On week twelve of this semester, November 17th, you will begin to determine what aspect of culture you want to study. It can be an object, a group, a practice—more likely than not, it will be some combination of these.
   • The paper will be based on the October 10th assignment: What significance do these objects have in this subculture? How does the subculture identify itself?
   • IN THE DISCUSSION GROUPS: Students will discuss the following in relation to their object: Who has culture? Use texts in the class to model an examination of a subculture (in relation to the object) with which you are familiar; this subculture might be regional, ethnic or racial, gendered, stylistic—whatever you prefer. Being as specific as possible and using examples, answer most of the following questions as they relate to the object you selected:
     o Who participates in this subculture?
     o How does the subculture help its participants define themselves?
     o How does the subculture define non-participants?
     o How do non-participants in this subculture define participants?
   2. Theory
     • Using a text in class answer the following for yourself:
     • What is the theoretical basis for your approach to the study? How do you explain or describe the phenomenon, event, or object under study? Your theory—your belief about what is important, meaningful, etc. about the study must be supported by your argument and your approach.

B. After discussing the object, theory, and method in groups, you will begin to compose a final paper collaboratively in critique and conversation with your fellow students. This occurs in week 14, you will be outlining and writing intensively across that week. The idea is to approach the writing and argumentation, collaboratively, and to have your
group—who has been aware of your project for two weeks—help you better refine your argument.

The paper will be only three pages long, double-spaced and in a 12 point font. I want you to carefully craft the paper whereby:

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90-100 A
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Texas A&M University

International and Cultural Diversity Cover Sheet

Request for a course to be included in the University Graduation Requirement for International and Cultural Diversity

1. This request is submitted by (department name): INTS

2. Course prefix and number: INTS 301

3. Texas Common Course Number: 

4. Complete course title: Theories of Globalization

5. Semester credit hours: 3

6. Frequency the class will be offered: 1/year

7. Number of sections per semester: 1

8. Number of students per semester: 50

9. Historic annual enrollment for the last three years:
   - 2012-2013: new course
   - 2011-2012: # Students enrolled
   - 2010-2011: # Students enrolled

10. Statement on how this course meets the criteria for International and Cultural Diversity:

   In this course, students study diverse global and international cultural processes in their economic and political contexts; they engage in analyses of theoretical lenses on transnationalism including diaspora, hybridity, liminality, marginality, cyborgism, nomadism, scapes and flows, and others; and they learn to understand the relationship between the period pertaining to “modernity” and the period known today as “globalization.” Faculty draw on case studies of global cultures depending on their area of expertise. At least two-thirds of the course material addresses theoretical and cultural movements of the last five decades.

11. Course Instructor

12. Department Head

13. College Dean/Designee

Submit this form and current course syllabus to fso-ccc@tamu.edu or Kristin Harper, TAMU 1125.

See form instructions for submission/approval process.
### Course description
Examination of diverse global and international cultural processes in their economic and political contexts; analyses of theoretical lenses on transnationalism including diaspora, hybridity, liminality, marginality, cyborgism, nomadism, scapes and flows, and others; case studies of global cultures.

### Prerequisites
Junior or senior classification, or approval of instructor.

### Learning outcomes
Upon completion of the course, students will be able to:
- articulate the relationship between the period pertaining to “modernity” and the period known today as “globalization”;
- identify and explain substantively the role of disciplines informing the field of global studies;
- differentiate and discuss theoretical perspectives pertaining to globalization;
- analyze critically academic and other texts.

### Required course materials
- Readings will be made available from Notes ‘n’ Quotes in the form of a course reader.

### Course requirements and evaluation
- Weekly responses (8 responses total, 5 points each: 40 points
- Final exam: 60 points

Grading scale: 90-100 = A; 80-89 = B; 70-79 = C; 60-69 = D; 0-59 = F

Complete all assigned readings prior to class (see calendar).

### Weekly responses/Write-up (40 points total)
Students must bring in a printed weekly response to the week’s readings and/or films to their Friday class meeting. Late responses will receive no points, except in the case of university-approved excused absence (see statement on absences below). Responses should reflect your engagement with the readings by describing and explaining the significance of an important term, concept, idea, and/or position presented in the material.
• Each response paper must include a discussion question that you would like to hear addressed in class. Responses should be at least 300 words (equivalent to 1 full double-spaced typewritten page).

• Monday lectures will take up select questions. Weekly responses will each be worth a possible 5 points, awarded on the basis of how they exhibit student’s understanding of and engagement with the course material.

**Examinations: Final Exam**
(60 points)
• The Final exam will be held on the date and at the time set in the official TAMU academic calendar.
• Exams will test material covered in readings, films (where appropriate), and lectures, and will consist of multiple choice and short essay questions.
• Exams are cumulative.
• Exams cannot be made-up, except in the case of university-approved absence.

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Semester Calendar

FOUNDATIONS TO THE THEORY OF GLOBALIZATION (WEEKS 1-3)

**WEEK 1** • Sociological Roots of Theories of Globalization
Introduction to the Course/Discussion of Syllabus
Reading: Karl Marx, “Basic concepts in Marxism” (Historical Materialism, Forces and Relations of Production, Base and Superstructure, Ideology and the State)

**WEEK 2** • Sociological Roots of Theories of Globalization, Part 2
Reading: Max Weber “On Bureaucracy”; excerpts from *The Protestant Ethic and The Spirit of Capitalism*
Thorstén Veblen, excerpts from *Theory of the Leisure Class*
**Weekly Write-up 1**

**WEEK 3** • Cultural Roots of Globalization
Reading: Claude Levi-Strauss excerpts from *The Elementary Structures of Kinship*
Marcel Mauss excerpts from *The Gift*
Karl Polanyi, excerpts from *The Great Transformation* (Chapters 4 and 5),
**Weekly Write-up 2**

MODERNITY: PRECURSORS TO GLOBALIZATION AND CULTURE (WEEKS 4-6)

**WEEK 4** • Nationalism, Modernity, and Globalization
Reading: Rowtrow and Huntington, selections
“Theorists of Modernization” after WWII
Discussion of Dependency Theorists, Import Substituted Industrialization and Import Lead Industrialization

**WEEK 5** • Contemporary Structural Theory, Totalization, and Globalization
Reading: Althusser and Poulantzas, “Ideology,” “Ideological State Apparatus,” and “Class Position,” “Class Place” and “Isolation Effects”
Pierre Bourdieu, “Symbolic Domination” “Fields and Habitus”
**Weekly Write-up 3**

**WEEK 6** • Globalization, Culture, and Politics: Not so Strange Bedfellows
Reading: Niza Yanay and Tamar Rappoport, “Ritual Impurity and Religious Discourse on Women and Nationality”
CONTEMPORARY TRANSDISCIPLINARY LENSES ON GLOBALIZATION (WEEKS 7-12)

WEEK 7 • Globalization and Cultural Shifts: Diaspora, Hybridity, Imaginaries
Reading: Arjun Appadurai, excerpts from *Modernity at Large*
Nestor Garcia Canclini, excerpts from *Hybrid Cultures: Strategies for Entering and Leaving Modernity*
Nestor Garcia Canclini, excerpts from *Imagined Globalization*

WEEK 8 • Theories of Globalization: Critical Perspectives
Reading: Doug Kellner, “Theorizing Globalization”
Weekly Write-up 4

WEEK 9 • Theories of Globalization: World Systems
Reading: Immanuel Wallerstein, “Three Instances of Hegemony”

WEEK 10 • Theories of Globalization: Hardt and Negri
Readings: Michael Hardt and Antonio Negri, excerpts from *Empire*
Short Article on *Empire*
Francis Fukuyama, “An Antidote to Empire” (Review of Hardt and Negri’s *Multitudes*)
Weekly Write-up 5

WEEK 11 • Theories of Globalization: Hardt and Negri
Readings: Michael Hardt and Antonio Negri, excerpts from *Multitudes*
Michael Hardt and Antonio Negri, excerpts from *Commonwealth*
Weekly Write-up 6

WEEK 12 • New Critical Theories of Globalization
Readings: New Critical Globalization Studies 1 From the *Critical Globalization Studies Reader*
New Critical Globalization Studies 2 From the *Critical Globalization Studies Reader*
Weekly Write-up 7

GLOBALIZATION AND SPACE (weeks 13 & 14)

WEEK 13 • Globalization and Theories of Space
Readings: Chris Hesketh, “The Clash of Spatializations: Geopolitics and Class Struggles in Southern Mexico”

WEEK 14 • Latin America: Contemporary Predominant Theories
Readings: Bill Robinson, “The Crisis in Global Capitalism: How it Looks from Latin America”
Beasley-Murray, “Latin America’s Left Turns: An Introduction”
Weekly Write-up 8

FINAL EXAM will be administered on the date and time set in the published schedule on the academic calendar.